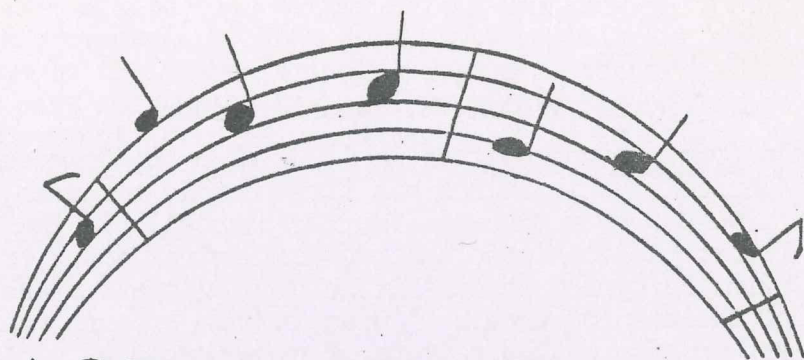


Thursday October 31, 1974 8:30 pm
Edward Johnson Building Walter Hall
Faculty of Music University of Toronto



LORAND FENYVES violin

ELYAKIM TAUSSIG piano

- assisted by -

GRETA KRAUS harpsichord

MELVIN BERMAN oboe

VICTOR MARTIN violin

VLADIMIR ORLOFF cello

PERFORMING THE FIRST OF FOUR CONCERTS

IN THE

THURSDAY SCHOLARSHIP SERIES

PROGRAM

Concerto in D minor for violin, piano and strings Mendelssohn

Allegro

Adagio

Allegro motto

L. Fenyves, violin; E. Taussig, piano

Mendelssohn's Concerto was written in 1823, when the composer was fourteen. (Incredibly, it is not his first double concerto, having been preceded by a concerto for two pianos!) In the first movement a rather old-fashioned, pompous orchestral sound is contrasted with the myriad possibilities of violin and piano, which take on the mien of tragic figures in aria or even recitative passages, or take up the texture of an accompanied violin sonata. Movement II presents a generally stately, conservative slow movement whose main interest lies in the elegant if simple variations on the original tune, presented for the most part in accompanied-sonata style.

The Finale, a kind of odd rondo in which it is not the first tune but the second which integrates soloists and orchestra into one musical fabric.

* INTERMISSION *

Sonata in A major for violin and harpsichord

Bach

Andante

Allegro assai

Andante un poco

Presto

L. Fenyves, violin; G. Kraus, harpsichord

Bach's set of six sonatas for violin and obbligato harpsichord (and optional gamba doubling the bass, according to some early sources) were written sometime during Bach's service at Cöthen, probably 1718-22. Although Bach was not the first to write for this combination, or to treat it as a trio (violin, harpsichord treble, and bass - doubled or not - usually in that order in this sonata), he was probably not familiar with any earlier compositions of this kind.

Sonata No. 2 in A. like most of the others, follows the general four-movement scheme - slow-fast-slow-fast - of the sonata da chiesa. The movements are all imitative, and avoid overt dance types. In the slow movements Bach begins with canonic imitation, in the fast movements with fugal imitation.

Movement I is characterized by the freely changing relationship of the three protagonists: now in a close canonic imitation, now parallel, now in the characteristic texture of the trio-sonata, with each treble part holding a long note in turn while the other moves. The second movement is in an unusually clear Da Capo form, the return announced by an extended dominant pedal and a general pause. The third movement is the only movement in (relative) minor, the only one to end on a dominant chord ("Phrygian cadence"), and the only one in which the bass does not join the imitation, but steers its own course in almost perpetual sixteenth notes, interrupted primarily at cadences. The final Presto consists of two repeated "halves", the second containing a rather clear recapitulation section, in which the opening fugal subject appears throughout in stretto.

Concertone in C major K.190 for two violins with oboe and cello obbligato and orchestra Mozart
Allegro con spirito
Andantino graziosa
Tempo di menuetto vivace

L. Fenyves, V. Martin, violin; M. Berman, oboe; V. Orloff, cello

Mozart's Concertone is probably his first original concertante composition. It was written in May, 1773 and thus predates the 1775 series of five violin concertos (K.207, 211, 216, 218, and 219) by two years. However, the work is not a violin concerto per se, or a double concerto, but a kind of "concertante serenade" which opposes the tutti orchestra to the two violin soloists and to the oboe and the cello (second and third movements only) as well.

Each of the first two movements begins with a sizable tutti introduction, which in the classical concerto generally replaces the repetition of the exposition section. Since the soloists, when they enter, present a great deal of material not heard in the introduction - and omit some material that was heard - the recapitulation must somehow conflate or "blend" these two distinct presentations into one composite presentation. The seeming inevitability of the new succession of material in a Mozart recapitulation - even in so early a work as this - is one of the hallmarks of his genius.

The first movement is especially notable for the way the soloists, especially the two violins, are treated in what is at once the most natural kind of sequential duet writing and, in fact, strict canon.

The second movement generally contrasts lyrical solo writing - frequently for one instrument at a time - with tutti passages which, with their imposing appoggiatura chords and very slow harmonic rhythm, conjure up not only later slow movements, but also the stately seriousness of Mozart's later Masonic works, most notably The Magic Flute.

The finale, a minuet and trio, contains fine examples of that native wit which in a later work would be explained away as "Haydnesque" - as if wit were somehow foreign to Mozart! The minuet section, written without solos, uses an intentionally thin texture, frequently restricted to two parts, sometimes moving parallel, sometimes in mock-learned polyphonic independence, and finally in a delightfully silly "hiccup" style that makes two parallel melodies rhythmically independent in the simplest possible way. The trio displays all four soloists, arrayed (as before) in two pairs.

* * * * *

Student Chamber Ensemble

violins

Yoon Chang
Giselle Dalbec
Christopher Karp
Janet Krause
Ted Le Couffe
Ron Sandrin
Randi Schonning
Beverly Schroeder
Yuriko Takano
George Willms

violas

Susan Harris
Pamela Inkman

cellos

Genevieve LaRue
Martin Shaver

double bass

Joel Quarrington

oboe

Sandra Pohran

horns

Carla Goldberg
David Hoyt

trumpets

Christopher Morrisson
Tim Watson

NEXT EVENT: Tuesday, November 12, 1974
Collegium Musicum Workshop at 8:15 p.m.

NEXT THURSDAY SCHOLARSHIP CONCERT:
December 5, 1974; Stephen Chenette,
trumpet. Assisted by Faculty members.